PROMENADE

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A Magazine of American Folklore
OF THE
The American Square Dance Group
New York City

"The purpose of the American Square Dance Group is to make available those rich stores of native dance, music, and general Americana which comprise American folk culture; to conduct activities without regard to race, creed, color or social position; to cooperate with those who hold similar views."

Constitution of the A.S.D.G.

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PLAIN QUADRILLE

Quadrilles, popular in the last century, were the most graceful of ballroom dances. White-gloved dancing masters taught them in their dancing schools, but somehow these society dances have turned up, in various forms, in the country dances of today. Quadrilles were composed of five dances, or figures, each with its distinctive music. It was customary for the dancers to wait, at the beginning of a figure, "to get the feel" of the new music. The introduction in Figure One takes the place of this wait. There was no wait before the last figure. Modern quadrilles have from one to three figures.

Couple one has its back to the music, or is designated by the caller. Couple two is directly opposite couple one, couple three on the right of couple one, couple four on the left. Couples one and two are the head couples, three and four are the sides. Take two steps to each measure of music.

FIGURE ONE

	MEASURES
INTRODUCTION:	
HONOR YOUR PARTNER	4
HONOR YOUR CORNER	4
CALLS:	
A) HEAD COUPLES HALF RIGHT AND LEFT	4
HEAD COUPLES PROMENADE ACROSS-- PROMENADE BACK	8
HEAD COUPLES HALF RIGHT AND LEFT TO PLACE	4
HEAD LADIES CHAIN	8
ALL PROMENADE	8
LADIES GRAND CHAIN	8

Repeat from A) substituting Side Couples for Head Couples.

FIGURE TWO

Wait	8
A) HEAD COUPLES FORWARD AND BACK	4
HEAD COUPLES FORWARD AGAIN AND FOUR HANDS HALF AROUNT	4
HEAD LADIES CHAIN	8
HEAD COUPLES FORWARD AND BACK, HALF RIGHT AND LEFT	8
GRAND RIGHT AND LEFT	16
ALL BALANCE	4
TURN PARTNERS	4

Repeat from A) for Side Couples.

FIGURE THREE

Dance begins with the music. The caller gives first call before music starts.	
ALL HANDS AROUND TO THE LEFT	8
LADIES GRAND CHAIN	8
GRAND RIGHT AND LEFT	16
ALL HANDS AROUND TO THE LEFT	8
FOUR GENTS GRAND CHAIN	8
GRAND RIGHT AND LEFT	16
ALL JOIN HANDS, FORWARD AND BACK (into the center)	4
ALL TURN PARTNERS	2

GLOSSARY

HONOR YOUR PARTNER- HONOR YOUR CORNER:
Each gent steps forward on his left foot, each lady steps forward on her right foot, and partners face each other. Each gent bows from his hips, each lady courtseys. Take four counts to go down, rise on the fifth count, step back into place, facing center, on seventh and eighth count. Count two to each measure. Each gent faces the lady on his left, steps away from the set on his left foot and bows. Each lady faces the gent on her right, steps away from the set on her right foot and courtseys.

HALF RIGHT AND LEFT:
Two couples advance and pass each other, the ladies (passing left shoulders) between the gents. On reaching the opposite side, the gent takes his lady's left hand in his right and the couples turn, the gents moving backward, the ladies forward.

PROMENADE ACROSS- ALL PROMENADE:
Partners join hands in skating position, right hands above left. Move across the set with gents passing by left shoulders. Couples turn, with gents moving backward.
Partners in skating position, all gents with left shoulders almost touching, as in a star. All move counterclockwise around the set. All step back into original places.

HEAD LADIES CHAIN- FOUR LADIES GRAND CHAIN:
Head ladies advance, join right hands in passing; move to opposite gents who turn them, joining left hands with ladies' left hands, placing right hands on the ladies' backs. Gents move backward, ladies forward. Repeat and partners turn. LADIES GRAND CHAIN is the same with four ladies performing the figure by joining right hands in the center, like a star, turning with opposite gents, returning in right hand star, etc.

FORWARD AND BACK- FORWARD AGAIN AND FOUR HANDS HALF WAY ROUND:
Designated dancers, beginning on right feet, take four steps forward, four backward. FORWARD AGAIN etc.; designated dancers move four steps forward, join hands, and circle halfway round to the left, ending in opposites' places.

GRAND RIGHT AND LEFT:
Partners face, join right hands. Pass and join left hands with advancing dancers. Continue, alternating hands, gents counterclockwise, ladies clockwise, until all are back in original places. Do not turn around!

ALL BALANCE:
Step first on right foot, swinging left leg across in front, counting 1, 2. Step on left foot, swing right leg across, counting 1, 2. Repeat whole.

TURN PARTNERS:
Partners face, join both hands, right in left, left in right, Turn once, clockwise.

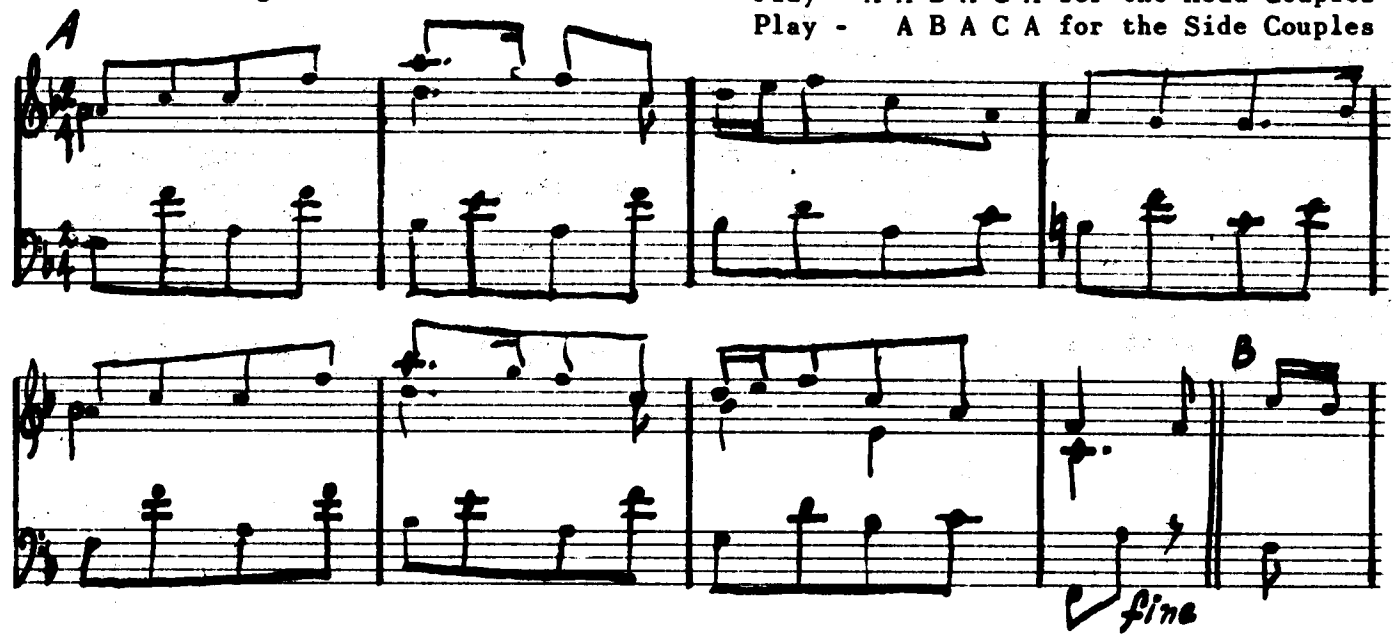
ALL HANDS AROUND TO THE LEFT:
All join hands in one circle and move to the left until all are in original places.

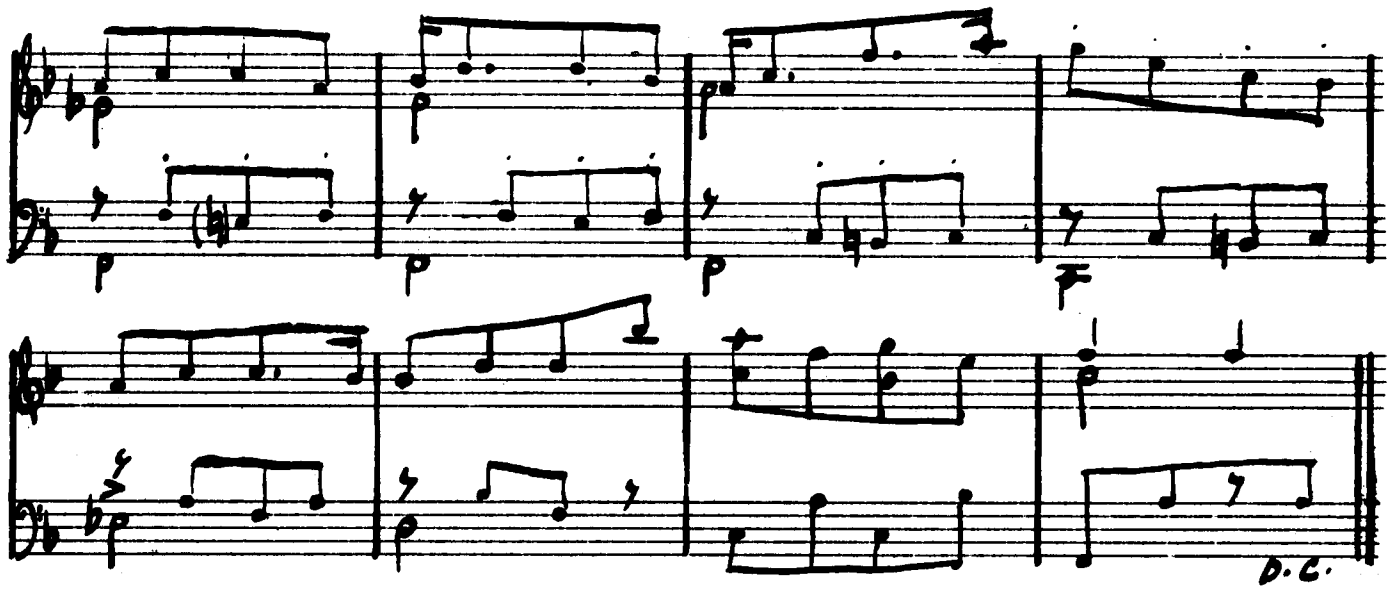
FOUR GENTS GRAND CHAIN:
Four gents join right hands, move clockwise, step into

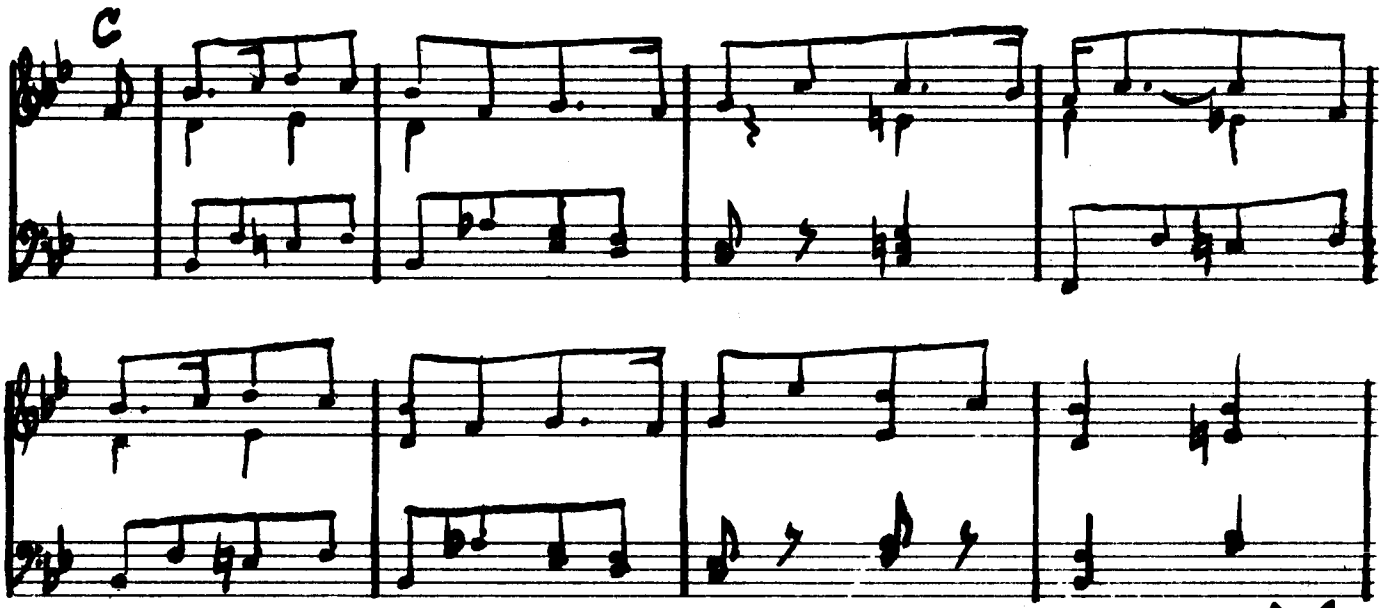
PLAIN QUADRILLE

First Figure

Play - A A B A C A for the Head Couples
Play - A B A C A for the Side Couples

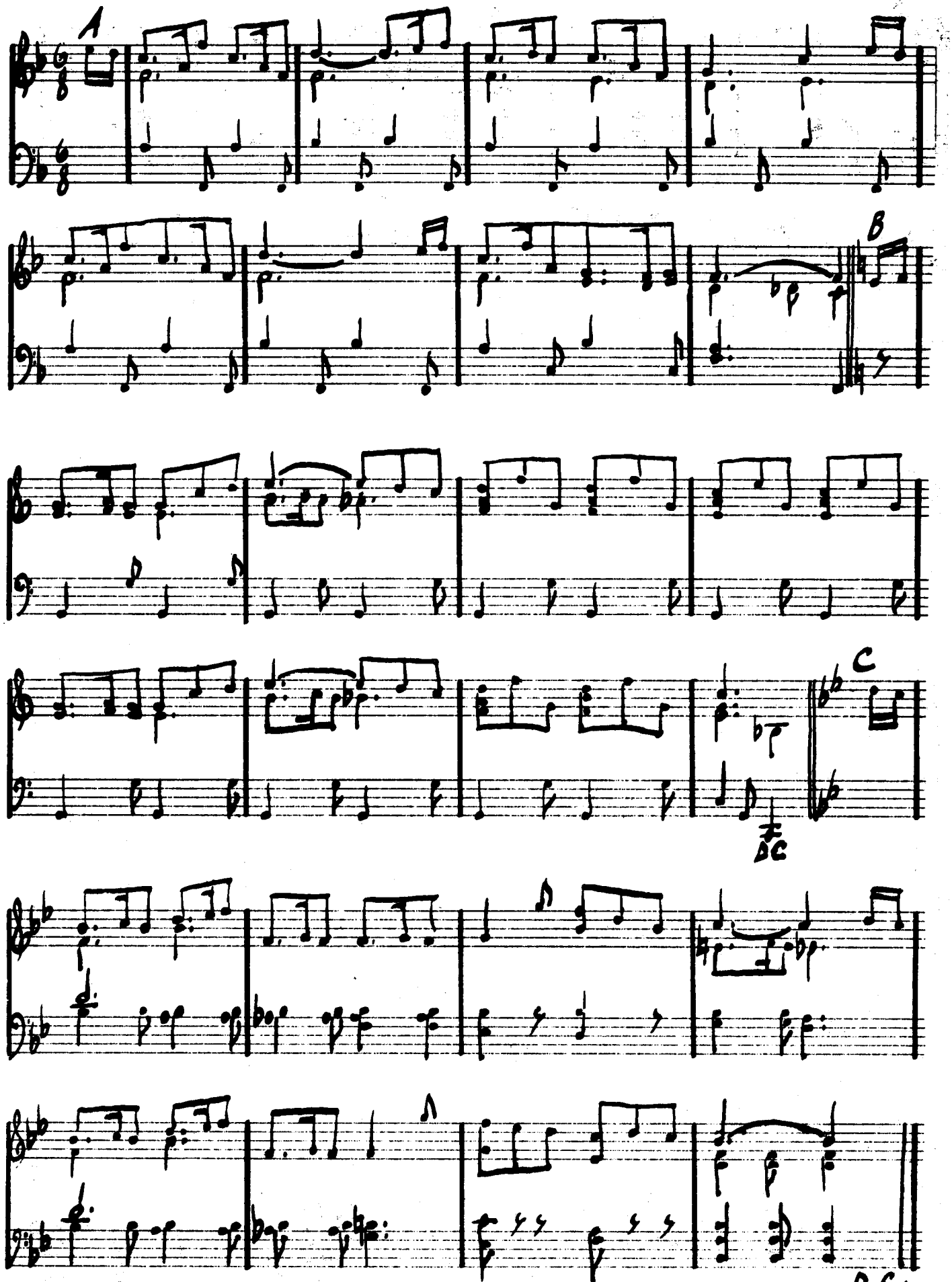






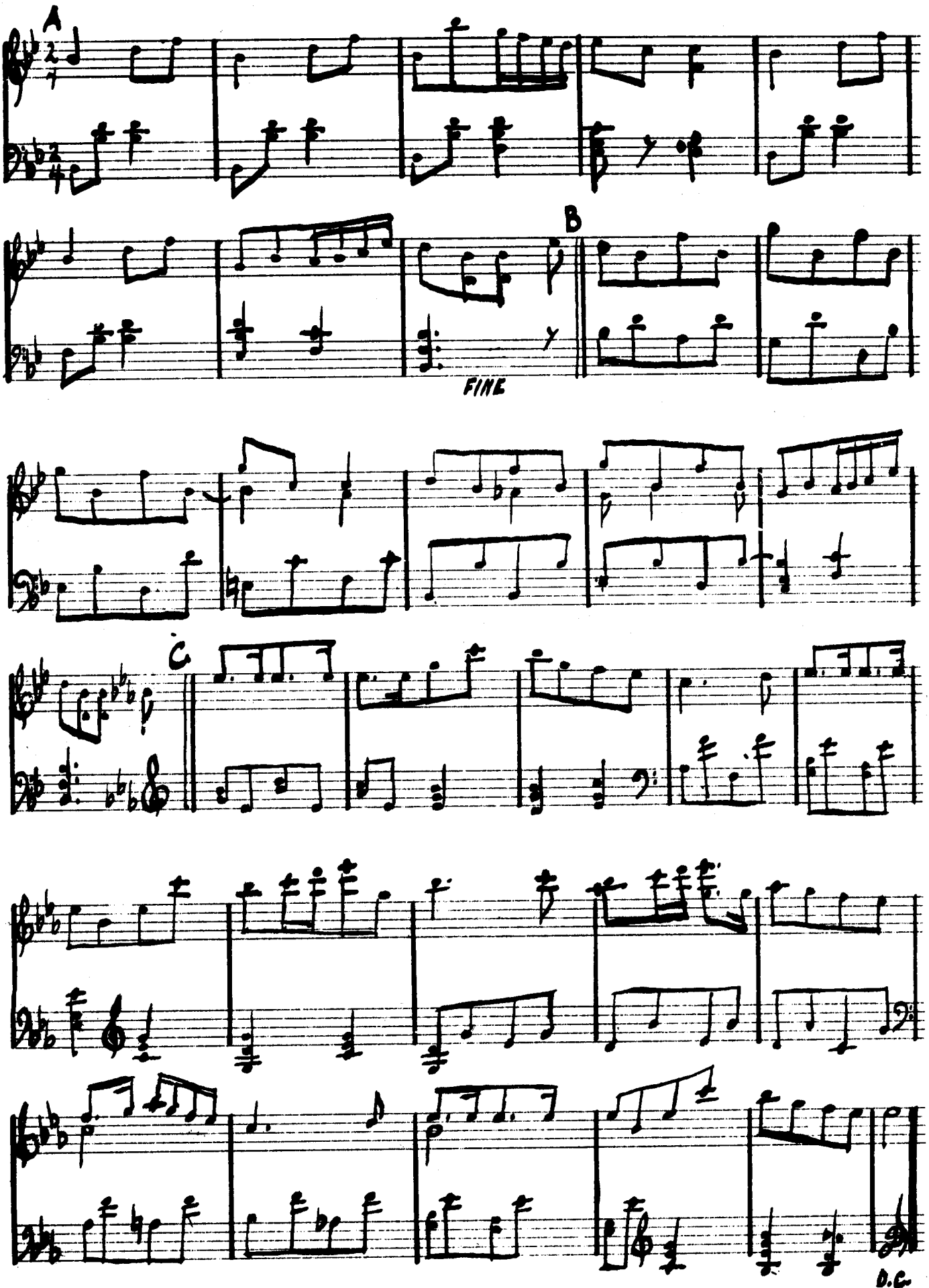
Second Figure

Play - A A B A C A A for the Head Couples
Play - A B A C A A for the Side Couples



Third Figure

Play - A B C for the Head Couples
Play - A B C A for the Side Couples



MAYO PIANO BOOK
Collection of 28 pieces published by Hargail Music Press, 130 West 56 St. N. Y. C. 19. Price $1.00

Hats off to Hargail for publishing Gladys Mayo's Piano Book. This book of folk tunes abounds in treasures for the musically rich and poor alike.

The accomplished musician is sure to chuckle with delight at its harmonic inventiveness, its keen and sublte musical insight. The piano student will find practicing transformed into an exciting experience rather than a dull, tedious chore.

There is enough material in this book to supply many basic necessities for developing a good and varied technique, and fine musicianship. It offers challenging problems in touch, from a delicate, plaintive singing legato, through high finger articulation to an assertive percusve tone. And, of course, each tune is a master lesson in style.

But very best of all, if pianists will please look the other way, the material to be found here should especially intrigue those interested in folk music. It will prove a most valuable contribution to their repertoires- a veritable treasure-trove of melodies. There are twenty-eight authentic and rare folk tunes from Eire, China, Peru, Equador, Serbia, Scotland, Hungary, Israeli, and the United States.

In the introductory remarks Miss Mayo has suggested the possibilities of using recorders in assemble playing with the piano. Indeed, you will soon realize that these tunes adapt themselves to the violin, recorder, 'cello, and other instruments. The contrapuntal treatment of most of these charming pieces offers an opportunity for the interplay of color ( ) rhythm to which these other instruments do full justice.

The adroit and un-selfconscious fusion of the contemporary idiom with harmonic idioms of less recent vintage, gives this delightful book a freshness and vitality which prove a source of unending pleasure. You will begin to feel that this set of folk tunes, with its embarrassment of riches, was written for your own special needs, whether in the workshop or in performance.

The publisher's grading may be misleading, as these tiny masterpieces defy grading, and are ageless. The grading may be of help to the piano teacher, but the professional and the amateur musician will find these genuine folk tunes fun to play.

Ethel Pearlman

NOTICE

The survey of materials in folk and primitive music which appeared in 1936 as "Research in Primitive and Folk Music in the United States" by George Herzog, is now being revised for reissue by the American Council of Learned Societies.

A questionnaire has recently been mailed to a number of institutions and individuals who are apt to have pertinent collections (sound recordings or transcriptions by ear of folk or primitive music; data on publication of such records; photographs or films illustrating folk or primitive singing, musical instruments, or dancing; collections of musical instruments.)

Readers of this magazine who have such materials and who have not received the questionnaire are urged to report their holdings for inclusion in the revised edition. Information concerned primarily or entirely with primitive music should be sent to Dr. George Herzog, Dept. of Anthropology, Indiana University, Bloomington, Indiana. Requests for questionnaires and correspondence concerning folk music materials are to be directed to Mrs. Herbert Halpert, 1607 Farmer Ave., Murray, Ky. Mrs. Halpert is assisting Dr. Herzog in the revision of the survey.

A. S. D. G. NEWS

Sy Herzog was in town on a weekend pass and dropped down to join us in an afternoon of dancing and singing. He looked "right pert" in his Marine uniform, but personally we prefer him in the ASDG costume.

Don Marshall has disappeared into the shadows of army life. Dick Nash goes back into the Navy in April. Shelly is taking basic training in Georgia, and is assigned to the Signal Corps. His new address is Pvt. Sheldon Heller, US51073529, R & M OPN. Co., 185 Signal Corps Bn., Camp Gordon, Georgia!

We have both good and sad news, this month, as all sorts of things have been happening to ASDG members. Edie Kramer is recovering from a bad siege of pneumonia. Woody Wachtel is ill, and apparently has a long pull ahead; write him, until further notice, care of Promenade.

Judy Altstadt and Paul Cohen were married in Paris, France, on February 24th.

Mickey Shapiro writes to tell us that she visited Cornell, where she saw Paul Schneck. Paul is well and enjoying his work there. They "sat in" on a folklore class given by Dr. Harold W. Thompson. "It was terrific." Thanks for sending us his regards, Mickey.

That's about all the news, except that we have several demonstrations coming up in the very near future.

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